

Building Assessment



Overview of Assessment

Nebraska Department of Education

Doug Christensen, Commissioner of Education
Ann Masters, Administrator, Curriculum/Instruction
Sheila Brown, Project Director
Jean Detlefsen, Project Coordinator
Gerald Bacon, Project Consultant
Karen Bolton, Project Consultant
Linda Freye, Project Consultant

Assessment Team

Team Coordinators

Tice Miller, University of Nebraska - Lincoln
Karen Libman, University of Nebraska - Lincoln
Glenn Nierman, University of Nebraska - Lincoln
Gary Schaaf, University of Nebraska - Kearney
Joanne Sowell, University of Nebraska - Omaha

Team Members

Judith Arnholt, Ogallala, Prairie View Elementary
Karen Bolton, Benedict Public School
Penny Businga, Scottsbluff, ESU #13
Cindy Cronin, Gothenburg High School
Isolete De Almelda, Chadron State College
Linda Freye, Lincoln, Elementary Educator/Consultant
Jeff Hart, Lincoln, Music Educator/Consultant
Sheila Hubbard, York Public Schools
Carole Jeffrey, Omaha Benson High School
Steven Kelly, University of Nebraska - Omaha
Dave Klein, Kearney Public Schools
Patsy Koch, Cozad High School
Mike Krysl, Loup City High School
Carla Jo Maltas, Columbus Public Schools
Marilyn Puett, Omaha, Bryan Junior High School
Susan Stake, Waverly Junior High School
Diann Timmerman, Omaha North High School
Elaine Wiesner, Omaha, Community Educator

Consultants to the Project

Grant Wiggins, President and Director
CLASS - The Center on Learning, Assessment, and School
Structure, Princeton, NJ.

Brent Wilson, Professor and Head of Art Education,
Pennsylvania State University

Jim Walter, Associate Professor
Center for Curriculum and Instruction
University of Nebraska - Lincoln

Bob Reineke, Adjunct Associate Professor
Teachers College, University of Nebraska - Lincoln

Editorial Consultant

Grant Wiggins

Editor

Lana Danielson, Assistant Professor
University of South Dakota

K-12 Visual and Performing Arts Curriculum Frameworks Assessment

As we approach the 21st century and address issues of school renewal, assessment holds an ever-increasing role of importance in schools, programming, and the learners' experiences. Through assessment, we are able to reflect on what we teach and how we teach it. The challenge of designing quality assessment for all learners becomes central to curriculum design and the desired learning. The arts have a rich heritage in performance assessment that has informed other subject areas. We must continue to examine our own practice, to learn from others, and to accept the challenge of building innovative assessment strategies into curriculum design.

What is assessment in the arts?

Assessment in the arts reveals what Nebraska's learners know and are able to do within the areas of Dance, Theatre, Music, and Visual Arts. Assessment is designed to be an ongoing facet of learning. Process and product are both important in arts assessment. Performance, art making, talking, writing, and thinking all contribute to the design of assessment strategies.

What is the purpose of assessment frameworks?

The purpose of this section is to provide teachers with assessment frameworks that could be utilized to develop and implement arts assessment at the local level.

Belief Statements

We believe that assessment in the arts is built upon clearly defined criteria, learners' goals, and state and local standards. But, we also believe that the best programs encourage learners to continuously challenge and exceed expectations - sometimes leading to artistry that surpasses what we think students can accomplish.

We believe that assessment in the arts should

Take into account both the subjectivity and objectivity in artistic production and performance by

- Encouraging appropriately varied approaches and styles to artistic challenges or problems within a supportive environment,
- Allowing for individual differences and developmental levels while insisting on quality work at all levels of knowledge, experience, and skill, and
- Enabling each learner to demonstrate competency and achievement in a variety of ways.

Be essential and impact learning, so that feedback informs the revision of an individual student's work as well as entire programs.

Be timely, specific, and ongoing, thus providing multiple opportunities for the achievement of goals.

Make learner self-assessment an important component of instruction as well as assessment.

Require and encourage learners to transfer what they know to other in-school and beyond-school experiences, resulting in self-reliant, lifelong learners. We believe that assessment in the arts is built upon clearly defined criteria, but encourages learners to continuously challenge and exceed given standards.

Goals for Assessment in Arts Education

Through quality assessment, learners will

- Seek, give, and receive feedback in appropriate ways to become better artists.
- Apply problem-solving skills developed through the arts to life experiences.
- Be involved in the selection, design, and evaluation of assessment procedures.
- Work both independently and cooperatively.
- Experience personal growth in the arts.
- Develop positive self-concepts and confidence through accomplishments in the arts.

What should be considered when designing assessment?

The assessment illustration (G5) shows the process that teachers should consider as they design curriculum. Each course, unit, and lesson is designed to reflect the school's mission, goals, and standards. Objectives state the desired learning of each unit and lesson. Criteria indicate the essential traits or qualities of successful learning.

Teachers, as educational designers, pose the following questions:

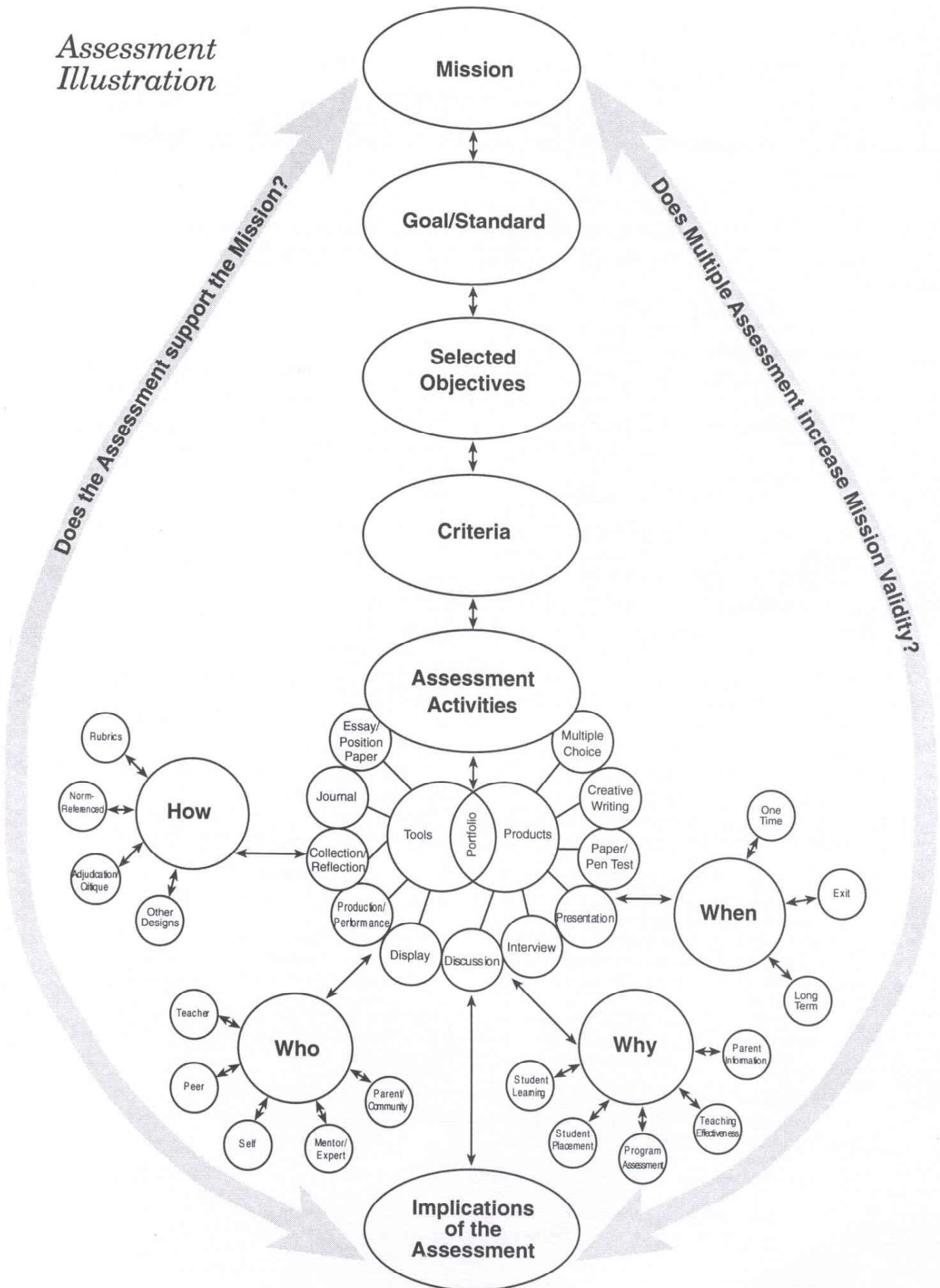
- Which objectives need to be assessed?
- By what criteria should the objectives be assessed?
- What assessment activities will best reveal the learning?
- Who will benefit from the assessment?
- How will the assessment information be used?

When these questions are answered, assessment designers select the tools and products needed to meet learning needs. (Refer to the assessment illustration.) They should consider:

- How are activities assessed?
- Who conducts the assessment?
- Why is the assessment done?
- When is the assessment appropriate?

Assessment designers recognize that multiple assessment activities better support the educational mission by providing continuous and varied feedback.

Assessment Illustration



ASSESSMENT

How do I develop an assessment plan based on the assessment illustration?*

The following example shows the development of an assessment plan in the context of an interdisciplinary unit of study based on the goal:

Learners will recognize and value the connection between the arts and their own lives and environments. (Page 5)

Step 1 - Selecting Performance Objectives

The first step is to find performance objectives in the Frameworks document that address this goal:

Performance Objectives:

The learner will

- Visual Arts (D9): Interpret visual images in a cultural/historical context.
- Dance (A12): Investigate how dance influences life.
- Theatre (B5/B11): Compare and contrast situations of characters in a play with their own lives and the lives of their friends.
- Music (C14): Identify (or create) pieces of music that express a strong message.

Step 2 - Developing Criteria.

Next, the teacher develops criteria that are derived from the objectives. Criteria are where one looks and what one looks for to determine if the achievement targets are hit. They identify the essential traits or qualities of a successful performance. There are different types of criteria that relate to different aspects of achievement, which need to be considered in designing assessment.

- “Content Criteria” refers to the knowledge or materials employed.
- “Form Criteria” refers to the structure or format of the product of performance.
- “Process Criteria” refers to the appropriateness of processes used in progress (e.g., quality of rehearsals, process of refining works, etc.) (Wiggins, 1995, p. 92).
- “Impact Criteria” refers to the purpose or desired effects.

The following examples of these types of criteria are based on the performance objectives stated previously in Step 1.

- **Content Criterion** for Visual Arts (D9), “Interpret visual images in a cultural/historical context.”: Students’ interpretations reflect knowledge of a particular culture in a specified time frame that is accurate (verified, authentic) and apt (focused, honors request).
- **Form Criterion** for Dance (A12), “Investigate how dance influences life.”: Students’ analyses are well-designed (well-planned, elegant, clever), well-crafted (organized, thorough, coherent, sound, clear, concise), and stylish (show genuine and powerful voice).
- **Process Criterion** for Theatre (B5/B11), “Compare and contrast situations of characters in a play with their own lives and the lives of their friends.”: Students’ comparisons are purposeful (efficient, self-regulated, enterprising), thoughtful (inquisitive, well-reasoned, well-researched), and collaborative (facilitates well, cooperates).
- **Impact Criterion** for Music (C14), “Identify (or create) pieces of music that express a strong message.”: Students’ selections are effective (problem solved and audience moved), of high quality (tops in its class and competitive), and novel (original, stands out).

Step 3 - Designing Assessment Activities.

The teacher designs assessment activities based on one or more of the criteria types. (Examples may be found in the “Assessment Activities” portion of the Assessment Plan Grid, page G7.)

Continue with Steps 4, 5, and 6 found on Page G8 Following the Assessment Plan Grid.

* NOTE: Although this model is presented in a linear fashion, these steps need not be taken only in this sequence as long as the ultimate design meets the logic outlined here.

Assessment Plan Grid

Selected Tools/Products	Assessment Activities			
	Students visit an art museum that features exhibits from several cultures and several time periods. Students could be asked to choose several works and to interpret what they see in the context of time and place (Content Criterion)	Student and/or teacher identify and discuss a social issue. Analyze how dance influences life. Create a movement study to express various perspectives on this issue. (Form Criterion)	Read or view a scene from a play. Identify the major traits of the characters. Write a scene in which these same character traits appear in the context of students' current environment and culture. (Process Criterion)	Select pieces of music written to express commentary on a social issue. Students could be asked to prepare program notes (comment on the purpose and interpretation of the music) for publication in the school newspaper or concert program. (Impact Criterion)
Portfolio	•	•		•
Multimedia		•		
Production		•		
Essay	•			•
Creative Writing				
Journal	•		•	
Collection	•		•	•
Presentation	•			•
Display	•			
Discussion	•		•	
Interview			•	
Objective Tests				

ASSESSMENT

Step 4 - Selecting Assessment Tools/ Products. The teacher selects appropriate assessment tools/ products for each assessment activity. (Examples may be found in the "Selected Tools/Products" of the Assessment Plan Grid.)

Assessment Plan Grid (G7) is a quick reference for assessment designers to check appropriate assessment tool considerations. The activities are holistic and might address more than one criterion, but for brevity, only one criterion has been identified for each assessment activity. The activities are not criteria and they would likely be assessed by criteria (and rubrics) of diverse types.

Step 5 - Developing an Evaluation System. The teacher develops appropriate evaluation system (rubrics, checklists, specifications, etc.) for assessing learning activities.

Step 6 - Setting Appropriate Indicators. The teacher determines what represents varying levels of success in meeting the criteria (i.e., how good is "good enough?").

Examples of Rubric Design

RUBRIC DESIGN

What is a rubric?

A rubric is used in assessment as a scoring guide and to describe student work at various levels of performance. It enables teachers and students to distinguish between performances of different quality. A rubric provides feedback by indicating to learners what the teacher expects and what they need to do to improve.

A typical rubric will

- Articulate the knowledge and skills to be assessed
- Provide to students indicators for each level of performance before the learning activity begins
- Contain a scale with a range of quality
- Becomes more concrete, descriptive, and valid when illustrated with the analysis of student work.

What is the value of a rubric?

Rubrics allow teachers to create their own sets of criteria to assess learner performance. A rubric provides clarity about the objectives and the possibility of more reliable self-assessment and evaluation. (Refer to page G23 for information on developing criteria.)

What are language considerations in rubric design?

- Language requires clarity: support indicators with exemplars and models.
- Use constructive terms rather than judgmental terms, (e.g. "shows detail" not "poorly illustrated")
- Use words indicating quality rather than quantity.
- Rely on descriptive language as opposed to comparatives or value language. The key to good rubric construction is to eventually replace (or amplify the meaning of) words like "excellent" with language, which, in effect, describes what excellence actually looks like in performance. *
- Always describe the lowest points on the scale with an accomplishment rather than negative terms.*
- Use indicators that are sufficiently rich to enable learners to verify their score, accurately self-assess, and self-correct.*

How is a rubric developed?

- Decide what criteria will be used to assess the performance objective (content, form process, impact) and whether there will be one rubric or separate rubrics for each criterion.
- List the criteria in the vertical column of the rubric grid.
- Build a rubric from the top, starting with a description of an exemplary performance (advanced level). Record these in the first vertical column of the grid.
- Continue identifying indicators for each level of achievement (proficient, basic, and in progress).

*Grant Wiggins, *CLASS* 1995, p. 84, p. 58, p. 91.

The sample rubric below has been developed for a Theatre Activity (refer to page G23).

Performance Objective: Demonstrate how the theatre reflects culture. (B13)

**Assessment Rubric for Theatre -
Upper Elementary/Middle Level**

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
Has the learner demonstrated an understanding of the historical and cultural aspects of this play? (Cultural/Historical Approach)	Learner has analyzed how the elements of the play exemplify the time period.	Learner has explained how the culture and history of the time affect the play.	Learner has described the cultural/historical aspects of the play.	Learner has identified the time period in the play.
Has the learner demonstrated an understanding of the development of a theatrical production? (Technical and Critical Approaches)	Learner has conceptualized contrasting productions (to the learner created production) using the components of theatre.	Learner has analyzed how the components of theatre are used in this learner-created production.	Learner has understood the components of theatre are used in this learner-created theatrical production.	Learner has identified the components of theatre that are used in the learner-created theatrical production.
Can the learner demonstrate an understanding the creative and collaborative processes used in his/her performance? (Creative and Technical Approaches)	Learner has evaluated the effectiveness of his/her performance choices and the choices of others.	Learner has articulated his/her performance choices and related these to others' choices in the production.	Learner has described his/her performance in the production.	Learner has performed in the production.
Has the learner constructed meaning from the theatrical production? (Aesthetic Approach)	Learner has described and analyzed the meaning of the theatrical production and articulated how it connects to his/her life.	Learner has described and analyzed the meaning of the theatrical production.	Learner has described issues that the theatrical production presents.	Learner has described the theatrical production.
Has the learner related the situation in "Romeo and Juliet" to events of today? (Cultural/Historical, Creative, and Critical Approaches)	Learner evaluates and analyzes situations in <i>Romeo and Juliet</i> by relating them to the improvisations based on similar situations found today.	Learner identifies how situations in <i>Romeo and Juliet</i> relate to today and develops scenarios that are used improvisationally to illustrate this relationship.	Learner identifies situations in <i>Romeo and Juliet</i> that relate to events of today.	Learner identifies situations in <i>Romeo and Juliet</i> .

Activity:

After reading the play *Romeo and Juliet*, learners stage their own production that relates the play to events of today. Then, learners view a professional performance or videotape of *Romeo and Juliet* and discuss the rework their own production.

First:

Develop criteria for the assessment of the performance objective.

Second: List criteria in the first vertical column of the rubric grid.

Third: Write an exemplary performance and record this description in the advanced column for each criterion.

Fourth: Develop indicators for the other levels of achievement.

Vignettes:
Examples of Assessment

Assessment

Educators today are using a variety of assessment procedures to develop more complete pictures of what learners know and can do. Learning in the arts can be assessed through traditional measurement tools like norm-reference aptitude and achievement tests, essays, and multiple choice formats. Arts educators, however, have traditionally also asked learners to show their knowledge and skills in active learning experience rather than a culminating activity isolated from the process. Teachers in all disciplines now recognize the value of this dynamic approach to assessment and have used various terms to describe it.

The following vignettes describe learners who are active participants in the assessment process, which is, of course, a significant part of the learning experience. Assessment must extend over a period of time and be rooted in overall goals and specific performance objectives.

DANCE

Assessment Activity Vignette

High School Level

Mr. McCarthy's 10th-grade social studies class has been studying affirmative action. In order to understand feelings of being trapped, oppressed, or isolated, the class viewed Alvin Ailey's "I Been 'Buked'" from *Revelations*. He asks his class what patterns of movement contribute to the mood. Learners are encouraged to give their personal responses in writing and then in small group sharing. After reading Jennifer Dunning's critical review of *Revelations* in the *New York Times*' "Arts and Leisure" section, December 3, 1995, the students are asked to describe what the dancers did to produce the mood. (A10)

Mr. McCarthy asks the class to select a recent event of national significance (disaster, poverty, violence, isolation, discrimination), which ties in with Ailey's themes. Each learner is asked to choreograph a dance of not less than one minute that communicates one's response to adversity or one that expresses joy (A10).

Learners record their dances on videotape and present their works to an audience. They self-assess their works and write reviews based on the self-assessments (A7, A11).

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Music: The learner could examine the work "Inscription of Hope", by Z. Randall Stroope and create a movement or dance to accompany the 32-measure introduction.

Theatre: The class creates a response to Maya Angelou's poem "And Still I Rise." This may be a responsive poem, a dance piece, or a work of art.

Visual Arts: The class views the artwork "Another Reason was Lynching" (from *The Migration of the Negro* series by Jacob Lawrence) and discusses the work of Jacob Lawrence in relationship to migration.

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating own and others' creative expressions of work.
- Solve Problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

Performance Objectives

- Design a dance that communicates a meaning. (A10)
- Analyze how meaning is conveyed by movement. (A22)
- Create criteria to evaluate technique. (A7)
- Demonstrate the level of success through self-evaluation, the facilitator, and audience response. (A11)

Assessment Rubric for Dance – High School Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner identified significant messages found in the work and the dance patterns used to communicate the message? (Technical and Creative Approaches)</i>	Learner chooses significant messages and identifies elements of dance used to express them.	Learner identifies a significant message and can identify various elements of dance.	Learner identifies a general message from the work.	Learner views the performance video.
<i>Has the learner been able to technically express his/her ideas through movement and style? (Creative and Technical Approaches)</i>	Learner creates a technically successful movement study using a variety of elements of dance to express an idea.	Learner creates a proficient movement study using some elements of dance to express an idea.	Learner creates a movement study using elements of dance to express an idea.	Learner creates a movement of study.
<i>Has the learner creatively expressed an emotion through dance? (Creative and Technical Approaches)</i>	Learner selects and communicates significant emotions with a variety of dance movements.	Learner selects and communicates emotions with limited dance movements.	Learner chooses an emotion and communicates it without dance elements.	Learner chooses an emotion, but the movement is incongruent.
<i>Has the learner developed criteria to assess his/her own work? (Cultural/Historical, Critical and Creative Approaches)</i>	Learner designs effective criteria and uses them to assess both the technical and interpretative elements.	Learner designs some criteria and uses them to assess technical or interpretative elements.	Learner develops criteria, but is unable to use criteria in self-assessment.	Learner has difficulty developing criteria.

DANCE

Assessment Activity Vignette

Upper Elementary/Middle Level

After studying an American history Unit from 1850-1900, Mr. Holstz' middle school class view the videos *Western Women*, Section I: "Ghosts of an Old Ceremony", and Alvin Ailey's *Cry*. He asks his class to think about how these dances can help the student to understand better the culture of that time period and what women's roles were in those cultures. (A14)

Working in groups of six, the learners are then asked to establish a rhythm or use a metronome to choreograph a study (A17). (a study is a short phrase of movement using a specific time signature. Example: $\frac{3}{4}$ time - Take eight measures and create a phrase of movement.) The learners need to include the Elements of Dance (A9). When finished, the group has three members add to the study the choreographic style of *Western Women*, and three members add the choreographic style of *Cry*. They make some comparisons.

Mr. Holstz asks each learner to compare and contrast the choreographic styles of the two performance videos through a written composition (A23).

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Music: The class listens to Aaron Copland's *Rodeo* and discusses how characters could be developed from the music. Next, a video of Agnes de Mille's work is viewed and comparisons are made.

Theatre: The "Dream Sequence" from *Oklahoma* is viewed, and the learners are introduced to the music of Rodgers and Hammerstein. The learners make a timeline of the three works (*Western Women*, *Rodeo*, and *Oklahoma*) to determine which of the pieces were possible influences on the other works.

Visual Arts: The learners could create a quilt after researching quilt design of the West in the time period examined. The learners might then create a movement exercise that reflects the movement seen in the ballet *Western Women* using the quilt as a backdrop.

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize the importance of diversity and equity in the creation, performance, interpretation, and evaluation of the arts.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

Performance Objectives

- Explain the social significance of dance in another culture or time period. (A14)
- Identify the basic elements of dance used by a choreographer in a work. (A17)
- Structure a movement study that incorporates the elements of dance and matches movement to rhythmic accompaniment. (A9)
- Respond to a selected assigned activity. (A23)

Assessment Rubric for Dance – Upper Elementary/Middle Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner shown an understanding of the role of women depicted in the two historical videos?</i>	Learner compares and contrasts how the form and style of the dances communicate the roles of women in the cultures under study.	Learner can explain how the form and style of the dances communicate the roles of women in the cultures under study.	Learner identifies a few characteristics of the role of women in the performance videos.	Learner views the performance video.
<i>Has the learner been able to create a study to match a rhythmic accompaniment and recreate a particular style? (Creative and Technical Approaches)</i>	Learner creates a rhythmically successful movement study using a variety of elements of dance to recreate a style.	Learner creates a rhythmic movement study using some elements of dance to recreate a style.	Learner creates a rhythmic study using a few elements of dance.	Learner creates a movement study.
<i>Has the learner, in a written paper, been able to convey the connection between his/her own response and the messages in the performance videos? (Aesthetic Approach)</i>	Learner can explain the connection between his/her own response and the performance videos using examples from each.	Learner can describe the connection between his/her response and the historical significance of the videos.	Learner can describe his/her response to the two videos.	Learner makes a response: "I like it because..." or "I don't like it because..."
<i>Has the learner been able to convey the connection between his/her own work in the written paper? (Cultural/Historical and Critical Approaches)</i>	Learner effectively explains the connection between his/her work and the historical work using examples from both works.	Learner explains the connection between elements of his/her work and the historical work.	Learner makes a general connection between his/her work and the historical work.	Learner explains his/her work.

DANCE

Assessment Activity Vignette

Primary Level

Ms. Andrews' class has been studying feelings and emotions. Demonstrating through dance that movement can display emotions, Ms. Andrews shows the class Alvin Ailey's final section of *Revelations*, entitled "Rocka My Soul in the Bosom of Abraham."

Learners notice that this dance displays a great deal of joy and happiness. Ms. Andrews then asks learners HOW they know if joy is emoted. What dance patterns do they see that express that joy? (A22) The learners will demonstrate their understanding of how emotions are expressed in dance by taking one emotional feeling, such as joy, fear or anger, and expressing that emotion through movement. (A12, A24) "How does your body feel when you are afraid or angry?" , the teacher asks.

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Music, Theatre, and Visual Arts: The music teacher and the visual arts teacher work with Ms. Andrews to help learners discover how the choice of costuming (especially color and props) help to enhance the feeling of joy. Ms. Andrews reads selections from *Hailstones and Halibut Bones* by Mary O'Neill, and the class creates movement based on poetry.

Music: The teacher might suggest that learners use classroom instruments to accompany movement.

Theatre: In groups, learners can create a tableaux (freeze frames) that provide interpretation of poems. From tableaux positions, the learners do their movement pieces.

Visual Arts: The learners select existing pieces of art that correlate to the poetry in *Hailstones and Halibut Bones*.

Goals for Arts Education (Page 5)

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditor, oral, and written communications skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

Performance Objectives

- Analyze how meaning is conveyed by movement. (A22)
- Identify and communicate feelings through dance. (A12)
- Explain how dance helps with self-expression. (A24)

Assessment Rubric for Dance – Primary Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner shown an understanding of characteristics in the historical work? (Cultural/Historical and Critical Approaches)</i>	Learner chooses a significant characteristic of the historical work on which to base his/her own work and exhibits an understanding of its use in the culture.	Learner chooses a significant characteristic of the historical work on which to base his/her own work.	Learner identifies a characteristic of the performance video and discusses the emotional characteristic.	Learner views the dance.
<i>Has the learner been able to technically express an emotion through movement and style? (Creative and Technical Approaches)</i>	Learner creates a technically successful movement study using a variety of elements of dance to express an emotion.	Learner creates a proficient movement study using some elements of dance to express an emotion.	Learner creates an emotion through pantomime only.	Learner creates a movement study that is unrelated to an emotion.
<i>Has the learner been able to technically express an idea through movement and style? (Creative and Technical Approaches)</i>	Learner creates a technically successful movement study using a variety of elements of dance to express an idea.	Learner creates a proficient movement study using some elements of dance to express an idea.	Learner creates a movement study using a few elements of dance to express an idea.	Learner creates a movement study.
<i>Has the learner been able to convey the connection between a written work and a movement study? (Cultural/Historical and Critical Approaches)</i>	Learner makes effective connections between a written work and a movement study.	Learner can explain the connection between elements of a written work and a movement study.	Learners makes a general connection between a written work and a movement study.	Learner's connection between a written work and a movement study is vague.

THEATRE

Assessment Activity Vignette

High School Level

Mr. Tegler's senior high class is studying "rites of passage" from youth to adulthood in dramatic literature. The class has decided to view *West Side Story* and compare and contrast it to *Romeo and Juliet* and/or other similar plays. Mr. Tegler asks the class to think about and be able to respond to the following questions: From what perspective does one view a theatre event? What is this work trying to express, and does it achieve that (B12, B17)?

Following the discussion, they are divided into groups to write short plays that portray "rites of passage" (i.e., driver's license, elementary to middle school) (B11, B15).

Learners choose their favorite characters from plays created and design costumes that exemplify "rites of passage."

They then assess their own work (in playwriting and designing) for the elements of drama including plot, character development, dialogue, staging, and the technical aspects of costuming and design (B4).

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: The class views and compares the lyrical and romantic ballet *Romeo and Juliet* with the modern American jazz production of *West Side Story*.

Music: The class listens for the "multiple meters" in *West Side Story*. The group uses Stravinsky's *Rites of Spring* to visualize "rites of passage" in nature and then focuses on Bernstein's music. The class is asked to collect contemporary music that characterizes "rites of passage."

Visual Arts: The teacher shows learners African sculptures, noting skin markings that illustrate "rites of passage."

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Understand connections between the arts and other fields of study.

Performance Objectives

- Recognize relationships between theatre and cultures. (B12)
- Analyze and articulate what has been gleaned from the theatre experience. (B17)
- Compare and contrast situations of characters with their own lives and the lives of their friends. (B11)
- Identify and trace universal themes in plays across different cultures and times. (B15)

Demonstrate knowledge of theatrical vocabulary and basic information about the theatre. (B4)

Assessment Rubric for Theatre – High School Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner cooperatively participated in writing a short play portraying a rite of passage? (Technical and Creative Approaches)</i>	Learner has worked cooperatively and taken a major role in writing a short play that portrays a rite of passage.	Learner has worked cooperatively and taken an active role in writing a short play that portrays a rite of passage.	Learner has taken an active role in writing a short play.	Learner has participated in the group.
<i>Has the learner demonstrated an understanding of the theme of "rites of passage"? (Aesthetic and Cultural/Historical Approaches)</i>	Learner has compared, contrasted, evaluated, and made connections between own life and the "rites of passage" themes in viewed plays and group-created short plays.	Learner has compared and contrasted the "rites of passage" theme presented in the viewed plays and group-created short plays.	Learner has identified the theme "rites of passage" in viewed plays.	Learner has defined the terms "rites of passage."
<i>Has the learner reviewed and assessed his/her own work? (Critical and Aesthetic Approaches)</i>	Learner has assessed his/her contribution to the effectiveness of the project and related the theme to his/her own life.	Learner has described and assessed his/her own contribution to the project.	Learner has identified his/her participation in the project.	Learner has described the project.
<i>Has the learner designed a costume that exemplifies a character's "rite of passage"? (Creative and Technical Approaches)</i>	Learner has designed a costume that realistically and symbolically exemplifies "rite of passage" for chosen character.	Learner has designed a costume that realistically reflects "rite of passage" for chosen character.	Learner has created a costume.	Learner has attempted to create a costume.

THEATRE

Assessment Activity Vignette

Upper Elementary/Middle Level

Ms. Palo's middle school class is reading the play *Romeo and Juliet*. After a discussion of the play, the learners create improvisations that relate the situations in *Romeo and Juliet* to events of today (B15)

In order to better understand the society that frames the characters' actions, the learners have decided to do a dramatic production of *Romeo and Juliet*. Period vocal and movement training, as well as fencing and ballroom dancing instruction, are provided. These skills are used in the production.

The production is videotaped and used for discussion and assessment. The class ponders the level of proficiency achieved in their production. (B6) They also discuss what responses are evoked and what the production means to each of them. (B20, B21)

In order to determine why one chooses *this* rather than *that*, the learners view a professional performance or videotape of *Romeo and Juliet* and compare/contrast it with their own production. (B18)

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: Taking the artistic merits of fencing from *Romeo and Juliet*, the learners create a two-minute study with movements portraying a specific mode (i.e., combative, playful, strong, etc.). This may be used in their production.

Music: The learners are asked to listen to parts of the music from Zeffirelli's *Romeo and Juliet* (without any viewing) and to Tchaikovsky's *Romeo and Juliet* and compare the two productions. They choose or create music for learner production.

Visual Arts: "Dancers" by Toulouse-Lautrec can be used to facilitate discussion of *Romeo and Juliet*. The learners are asked to identify the elements they would add to or delete from the painting to retell the story.

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.
- Understand connections between the arts and other fields of study.

Performance Objectives

- Identify and trace universal themes in plays across different cultures and times. (B15)
- Identify levels of skills needed in production. (B6)
- Describe how theatre makes people more aware of others and of self. (B20)
- Articulate the various ways theatre can lead to creative self-expression and personal meaning. (B21)
- Develop criteria for judging theatre. (B18)

Assessment Rubric for Theatre – Upper Elementary/Middle Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner demonstrated an understanding of the historical and cultural aspects of this play? (Cultural/Historical Approach)</i>	Learner has analyzed how the elements of the play exemplify the time period	Learner has explained how the culture and history of the time affect the play.	Learner has described the cultural/historical aspects of the play.	Learner has identified the time period in the play.
<i>Has the learner demonstrated an understanding of the development of a theatrical production? (Technical and Critical Approaches)</i>	Learner has conceptualized contrasting productions (to the learner-created production) using the components of theatre.	Learner has analyzed how the components of theatre are used in this learner-created production.	Learner has understood how the components of theatre are used in this learner-created theatrical production.	Learner has identified the components of theatre that are used in this learner-created theatrical production.
<i>Can the learner demonstrate an understanding of the creative and collaborative processes used in his/her performance? (Creative and Technical Approaches)</i>	Learner has evaluated the effectiveness of his/her performance choices and the choices of others.	Learner has articulated his/her performance choices and related these to others' choices in the production.	Learner has described his/her performance in the production.	Learner has performed in the production.
<i>Has the learner constructed meaning from the theatrical production? (Aesthetic Approach)</i>	Learner has described and analyzed the meaning of the theatrical production, and articulated how it connects to his/her life.	Learner has described and analyzed the meaning of the theatrical production.	Learner has described issues, which the theatrical production presents.	Learner has described the theatrical production.
<i>Has the learner related the situations in "Romeo and Juliet" to events of today? (Cultural/Historical, Creative, and Critical Approaches)</i>	Learner evaluates and analyzes situations in <i>Romeo and Juliet</i> by relating them to the improvisations based on similar situations found today.	Learner identifies how situations in <i>Romeo and Juliet</i> relate to today and develops scenarios that are used improvisationally to illustrate this relationship.	Learner identifies situations in <i>Romeo and Juliet</i> to events of today.	Learner identifies situations in <i>Romeo and Juliet</i> .

THEATRE

Assessment Activity Vignette

Primary Level

Mrs. Beebe's fourth grade class has been studying the changing family structures as shown in the fairy tale *Cinderella*. The class discusses the story, the feelings of the characters, and their reactions to the story.

The class then reads a similar story, the African folktale, *Mufaro's Beautiful Daughters*, and compares and contrasts the two stories.

Mrs. Beebe has the learners work in small groups to recreate a scene from one of the stories, showing how the characters relate within the family structure. (B9)

Older classes are invited to assist in the writing, prop design, and staging of the "mini" production. (B4)

As a culminating activity, the learners view a stage production or videotape of *Cinderella* and reflect on the different ways they have experienced the story. (B12) The teacher asks them to talk about the perspective one views a theatre event from the responses that are evoked. (B20)

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: The learners create movements for various characters that exemplify each character's position in the family.

Music: The teacher plays *Cinderella* by Rogers and Hammerstein for the students and asks them to create background rhythm for the different characters and events for use in the mini-production.

Visual Arts: The following works of art could be used to extend the learner's understanding of family structures: Tanners' "Banjo Lesson," Goya's "Royal Family," and Marisol's "The Family" (sculpture).

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expression or work.
- Understand connections between the arts and other fields of study.

Performance Objectives

- Synthesize how the elements of play evoke a personal response. (B9)
- Recognize/demonstrate skills of performance and production. (B4)
- Recognize relationships between theatre and cultures. (B12)
- Describe how theatre makes people more aware of others and of self. (B20)

Assessment Rubric for Theatre – Primary Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner identified different family structures and interpreted how the characters relate within the structures? (Cultural/Historical, and Critical Approaches)</i>	Learner has described and evaluated family structures, including the actions and motivations of the characters and linked these to his/her own family.	Learner has described family relations, including the actions and motivations of the characters.	Learner has identified the family relationships within the story.	Learner has identified the characters in the story.
<i>Has the learner created a character in a mini-production from one of the stories showing the interactions of the family members? (Technical and creative Approaches)</i>	Learner has developed a character, worked collaboratively with other performers, and made a contribution to the success of the overall production in showing family member interaction.	Learner has developed a character using variations of movements and vocal expressions and worked collaboratively with other performers to show the interaction of family members.	Learner has assumed a role of a character by using some movement and vocal expression.	Learner has participated in the group to identify characters.
<i>Has the learner identified what he/she liked about the viewed production? (Aesthetic Approach)</i>	Learner has related personal preferences to the critical choices and to own life situation.	Learner has provided reasons supporting his/her preferences about the production.	Learner has stated personal preferences about the production.	Learner has commented on the viewed production.

MUSIC

Assessment Activity Vignette

High School Level

The learners in Ms. Williams' class have become interested in the variety and uniqueness of the sounds heard all around them. After the learners have listened to a variety of expressions of sounds, they became intrigued about individual sound sources. They are especially interested in compositions like those by Paul Winter, Leroy Anderson, Peter Illich Tchaikovsky, Modest Moussorgsky, George Gershwin, Antonin Dvorak, Bedrich Smetana, or Manuel de Falla that use environmental sounds to determine how the basic elements of music are used creatively (C11). The learners express an interest in conducting their own sound experiments. After collecting sounds in the classroom, learners record sounds inside the school environment, in their homes, and in the community.

Ms. Williams leads a class discussion on a composer's decision-making process on how a musical message is conveyed effectively (C13). Together, they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds and life experiences in the creation of natural sounds and life experiences through the use of musical instruments. At the high school level, the teacher provides an appropriate visual and listening environment. Gershwin's *Porgy and Bess*, and Smetana's *The Moldau* are the musical examples using environmental sounds that Ms. Williams has chosen to show the basic elements of music used effectively (C19). The learners view a five-minute sequence of an appropriate action video. They are asked to discuss the relationship of the video action and the music behind the action. Each learner writes a brief summary of the discussion. To determine how music relates to life, the learners are asked to work in groups consisting of four to five individuals in order to create a five-minute composition using musical instruments that communicates a real-life experience (C26). The learners are also encouraged to create such a composition individually as well as with their group. Compositions will use some standard musical notation and may also include symbols or narrative notations.

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: The dance teacher can create a five-minute dance symbolic of the sounds in an environment piece by Philip Glass.

Theatre: Learners use environmental sounds to enhance a dramatic production.

Visual Arts: Learners could examine environmental art such as Cristo's "The Running Fence" and determine how the work relates to the environment. Learners find objects that they can wrap with plastic or cloth to emulate Cristo. The experience should be documented through photographs, drawings, or writing.

Goals for Arts Education (Page 5)

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

Performance Objectives

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Select or create musical works that relate to the learners' lives and describe the relationship. (C26)

Assessment Rubric for Music – High School Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Does the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i>	Learner creates his/her own sound experiment using musical instruments and standard notation.	Learner creates his/her own sound experiment using standard notation.	Learner works individually or within a group to create his/her own sound experiment with symbols or narrative.	Learner listens to examples of environmental sounds.
<i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>	Learner recognizes several significant musical characteristics and uses these as a basis for a composition using standard notation.	Learner recognizes several significant musical characteristics and uses these as a basis for a composition using symbols or narrative.	Learner recognizes several significant characteristics and is able to compare and contrast them verbally.	Learner listens to the music.
<i>Is the learner able to describe how the basic elements of music are used to make the work unique, interesting, and expressive for communicating past, present, and future messages? (Creative Approach)</i>	Learner compares and contrasts his/her composition with Gershwin's <i>Porgy and Bess</i> and Smetana's <i>The Moldavi</i> .	Learner compares his/her composition with one of the examples in the vignette.	Learner makes connections between sounds heard and real life situations and <i>The Moldavi</i> .	Learner selects and identifies environmental sounds in Gershwin's <i>Porgy and Bess</i> .

MUSIC

Assessment Activity Vignette

Upper Elementary/Middle Level

Mr. Rodriguez' learners show interest in the variety and uniqueness of the sounds around them. The learners create or collect environmental sounds, seasonal sounds, or sounds from nature. Mr. Rodriguez currently teaches the elements of music (duration, pitch, loudness, texture, etc.) and how the basic elements of music are used creatively (C11). The learners are invited to change or manipulate these sounds to gain a better understanding of each element.

Mr. Rodriguez leads a discussion on a composer's decision-making process to demonstrate how a musical message is conveyed effectively (C13). Together they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds, life experiences, the creation of natural sounds, and life experiences through the use of musical instruments. At the upper elementary/middle level, Mr. Rodriguez provides an appropriate environment in which learners listen to sound effects recordings, and Tchaikovsky's *1812 Overture*. He gives a brief overview of Russian music and sings the song *Tum Balaika* to see how the basic elements of music are used effectively (C19). (Another musical example that could be used is Moussorgsky's *Pictures at an Exhibition*). Each learner writes a summary of the discussion or gives an oral presentation to the teacher. To understand how music relates to life, the learners are asked to use an instrument, which may include their voices or a keyboard, to create a composition of at least two minutes in length related to a life experience (C26). The composition will be notated with either symbols or musical notation.

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: The learners could take Tchaikovsky's *1812 Overture* and create a two-minute study using movements that reflect the dynamics of the music.

Theatre: Learners create a two-minute play that tells a story using environmental sounds. Presentation is videotaped and discussed.

Visual Arts: The learners might examine artworks produced with natural objects such as Andy Goldworthy's pieces using leaves, rocks, sticks, etc. Learners could then go into the environment and manipulate it.

Goals for Arts Education (Page 5)

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

Performance Objectives

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Select or create musical works that relate to the learners' lives and describe the relationship. (C26)

Assessment Rubric for Music – Upper Elementary/Middle Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Does the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i>	Learner creates a short composition and is able to articulate why selected musical decisions were made.	Learner creates his/her own piece based on environmental sounds using appropriate musical decisions.	Learner works individually or within a group to create his/her own sound experiment with symbols or narrative.	Learner identifies environmental sounds within his/her life.
<i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>	Learner notates and performs in environmental sound piece.	Learner is able to create an environmental sound piece.	Learner records environmental sounds that he/she is able to incorporate into a musical pattern.	Learner imitates environmental sounds.
<i>Is the learner able to describe how the basic elements of music are used to make the work unique, interesting, and expressive for communicating past, present, and future messages? (Creative Approach)</i>	Learner evaluates the effectiveness of his/her composition in relation to the historical and cultural events described.	Learner expresses current historical and cultural contexts by selecting and organizing a series of environmental sounds.	Learner makes connections between sounds heard and the historical and cultural environment in which they were written.	Learner selects and identifies environmental sounds in such works such as Tchaikovsky's <i>1812 Overture</i> or Smetana's <i>The Moldau</i> .

MUSIC

Assessment Activity Vignette

Primary Level

The learners in Ms. McGinty's class show interest in the variety and uniqueness of the sounds around them. The learners create or collect environmental sounds, seasonal sounds, or sounds from nature. Ms. McGinty currently teaches about the elements of music (Duration, pitch, loudness texture, etc.) and how the basic elements of music are used creatively (C11). The learners are invited to change or manipulate these sounds to gain a better understanding of each element.

Ms. McGinty leads a discussion on a composer's decision-making process to demonstrate how a musical message is conveyed effectively (C13). Together they reorder the sounds that the learners have collected and record them. These compositions are shared in class. The learners discuss natural sounds and life experiences and the creation of natural sounds and life experienced through the use of musical instruments. At the primary level Ms. McGinty provides an appropriate environment in which the learners listen to a recording of a variety of sound effects. The learners discuss and identify the natural sounds they hear from the sound effects recording. Ms. McGinty plays Leroy Anderson's *The typewriter* to determine how the basic elements of music are used effectively (C19). She points out that Rimsky-Korsakov imitated the sound of a bee in his composition, *Flight of the Bumblebee*, and Paul Winter demonstrated environmental sounds in jazz composition in *Wolf Eyes*. The learners are asked to create at least five of these natural sounds using their own voices and the musical instruments available in the classroom. Learners then write several descriptors or orally describe the sounds they heard or created and explain their responses (C24).

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Dance: After listening to Leroy Anderson's *The Typewriter* learners express an emotion created by examples of environmental sounds. The presentation can be videotaped and discussed.

Theatre: Learners express an emotion created by examples of environmental sounds. The presentation can be videotaped and discussed.

Visual Arts: Learners study Michelle Stuart's examples of environmental works. (She rubs paper with dirt from a particular location and combines that with photographs of the location and then creates an environmental collage using found objects, drawings, sunprints, and rubbings.)

Goals for Arts Education (Page 5)

Learners will

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.

Performance Objectives

- Improvise/create melodic and rhythmic patterns with a variety of sound sources. (C11)
- Explain how the creative elements in music become powerful vehicles for communicating past, present, and future messages. (C13)
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive. (C19)
- Show an individual response to the music. (C24)

Assessment Rubric for Music – Primary Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Dies the learner recognize and value the connection between music and his/her environment? (Aesthetic Approach)</i>	Learner identifies and reproduces given environmental sounds musically.	Learner consistently identifies and discusses given environmental sounds.	Learner identifies and discusses environmental sounds heard in one of the recordings in the vignette.	Learner identifies given environmental sounds.
<i>Has the learner been able to musically express his/her ideas? (Creative Approach)</i>	Learner creates a series of organized sounds using musical instruments, voice, or body percussion displaying elements of both unity and variety and is able to describe the sounds orally or in written form.	Learner creates a series of organized sounds using musical instruments, voice, or body percussion displaying elements of both unity and variety.	Learner creates music using his/her voice or body percussion.	Learner demonstrates sounds imitating the environment.
<i>Has the learner been able to perceive how the basic elements of music are used effectively? (Critical Approach)</i>	Learner compares and contrasts his/her composition with Anderson's <i>the Typewriter</i> or Winter's <i>Wolf Eyes</i> in terms of how the elements of music are used.	Learner chooses multiple environmental sounds from the selected works for his/her composition.	Learner chooses one environmental sound that compares to the sounds in the selected works.	Learner identifies the environmental sounds in selected works such as Anderson's <i>The Typewriter</i> or Winter's <i>Wolf Eyes</i> .

VISUAL ARTS

Assessment Activity Vignette

High School Level

Ms. Lomas wants to assess how well her learners make connections between their own cultures and those they have studied. She assigns the learners a senior project that requires them to use the visual arts knowledge gained during their high school careers. First, they should consider the four historical styles and cultures presented this year and focus on their favorite works of art. They should think about the meaning of works of art, how they functioned in their societies, and about characteristics of style that allowed the artists to express that meaning (D17). They choose characteristics of the works that help them make their own works of art relevant to them in their culture today (D7). They review current knowledge and do specific research on the works chosen. Ms. Lomas asks students to consider how the forms they use will express their intents (D5)

One learner chooses to work with Mayan stelae. He finds that the Maya recorded particular events and the time of their occurrence. The represented elaborate clothing with symbolic elements on a shallowly carved surface. The learner makes his own stele (in his case, a pen and ink drawing that could be translated into relief sculpture), which records an important even in contemporary culture. To express his own viewpoint on a contemporary issue, he clothes the participants in dress that plays on Mayan clothing, but incorporates modern dress in a symbolic way.

Another learner works with medieval manuscripts. She “illuminates” a contemporary book that has meaning to her. She plays off the composition of the pages of a medieval manuscript and finds images that symbolize her interpretation of the text’s meaning. Learners also write short papers discussing the research they have done on the chosen historical works and the connections they have made to their own works. They also consider how successfully they solved this visual problem.

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Music: The music teacher decides to work with Ms. Lomas to discuss how historical music can be relevant in today’s society. He has the orchestra learn the *Ode to Joy* from Beethoven’s *Ninth Symphony*. Learners discuss the culture in which the poem and music were composed and what the work meant in its time. They discuss how the themes of universal brotherhood, peace, and joy connect to contemporary issues and watch a videotape of the *Ode to Joy* being performed at the dismantling of the Berlin Wall. Some learners are asked to compose a contemporary piece that might address these same issues.

Theatre and Dance: High school learners are studying *Romeo and Juliet*. They look at contemporary adaptations, including *West Side Story*. What issues remain the same? What issues change and why? The learners work on their own play that addresses some of the same issues in contemporary society. How can they incorporate contemporary forms of music and dance to address these issues?

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others’ creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

Performance Objectives

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Analyze and discuss the sources of their own works and of others works. (D7)
- Synthesize multiple ideas or view in their work. (D5)

Assessment Rubric for Visual Arts – High School Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner identified significant characteristics in the historical work? (Cultural/Historical and Aesthetic Approaches)</i>	Learner has chosen multiple significant characteristics and understands and explains how they functioned in their culture.	Learner has chosen significant characteristics to influence his own work.	Learner has chosen a characteristic of the historical work.	Learner has discussed the historical work.
<i>Has the learner been able to reinterpret these characteristics in a way significant to our contemporary world? (Aesthetic Approach)</i>	Learner has made a significant statement with relevance to our contemporary world, which connects to the characteristics of the historical work.	Learner has reinterpreted some of the historical work in his/her own work.	Learner has made a connection between his/her work and the historical work in a general way.	Learner has created his/her own work of art.
<i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>	Learner has created a visually successful work of art using the elements of the visual arts to express his/her ideas effectively.	Learner has created a technically proficient work of art using the elements of the visual arts to express his/her ideas.	Learner has used the elements of the visual arts to express his/her ideas with some success.	Learner has expressed his/her ideas.
<i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>	Learner has created a visually successful work of art using the elements of the visual arts to express his/her ideas effectively.	Learner has created a technically proficient work of art using the elements of the visual arts to express his/her ideas.	Learner has used the elements of the visual arts to express his/her ideas with some success.	Learner has expressed his/her ideas.
<i>Has the learner been able to convey the connection between his/her work and the historical work in the written paper? (Cultural/Historical, and Technical/Creative Approaches)</i>	Learner has effectively explained the connection between his/her work and the historical work using examples from both works.	Learner has explained the connection between elements of his/her work and the historical work.	Learner has made a general connection between his/her work and the historical work.	Learner has written about his/her own work.

VISUAL ARTS

Assessment Activity Vignette

Upper Elementary/Middle Level

Mr. Anderson is teaching a unit on Egyptian art and wants to see what connections his learners can make to their own lives. He and the learners investigate a number of characteristics of Egyptian art dealing with meaning, function, and style (D17). They consider, for example, the use of symbol in Egyptian art and the funerary function of much Egyptian art. They also discuss the way the Egyptian artists focused on aspects of everyday life such as hunting and agriculture, the way power relationships can be expressed symbolically through size, and the artists' portrayal of individual and family identity.

Mr. Anderson asks the learners to pick aspects of the works they have studied and to create their own works of art that update these characteristics to their own lives and art-making styles. EH asks them to think about how what they say in their work connects to their life experiences (D7). Mr. Anderson asks students to think about how the visual forms they use will express their ideas (D5).

One learner focuses on the elements of everyday life and makes a drawing representing farming scenes he has seen at his own home. Another learner deals with personal and family identity and creates a painting representing her own family. She searches for symbolic ways to indicate the relationships within her family. Mr. Anderson asks learners to write about which characteristics of Egyptian art they have chosen to work with and how their works reinterpret those characteristics.

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Theater: Learners are studying fairy tales such as *Cinderella* and their teacher decides to make a connection to Mr. Anderson's unit on connecting Egyptian art to the learners' lives. She has them attend a production of *Mufaro's Beautiful Daughters* and discuss how this story relates to the *Cinderella* story. Learners improvise their own skits to update this theme to their own culture.

Music and Dance: The music and dance teachers are working on a production of *Oklahoma*. To help the learners see how this musical could connect to their own lives, the teachers have learners watch some dances from the production and pick music and dance to evoke their own environment.

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others' creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

Performance Objectives

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Analyze and discuss the sources of their own works and of others' works. (D7)
- Synthesize multiple ideas or view in their work. (D5)

Assessment Rubric for Visual Arts –Upper Elementary/Middle Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Has the learner shown an understanding of characteristics in the historical works? (Cultural/Historical, and Critical Approaches)</i>	Learner has chosen a significant characteristic of the historical work on which to base his/her own work and has exhibited an understanding of its use in the culture.	Learner has chosen a significant characteristic of the historical work on which to base his/her own work.	Learner has chosen a characteristic of the historical work.	Learner has discussed the historical work.
<i>Has the learner been able to make a significant connection to our contemporary world? (Aesthetic Approach)</i>	Learner has chosen his/her image to make an abstract connection between the contemporary world and the historical work.	Learner has chosen his/her image to make a concrete connection between the contemporary world and the historical world.	Learner has made a connection between his/her work and the historical work in a general way.	Learner has created own work of art.
<i>Has the learner been able to visually express his/her ideas? (Technical and Creative Approach)</i>	Learner has created a visually successful work of art using elements of the visual arts to express his/her ideas effectively.	Learner has created a proficient work of art using the elements of the visual arts to express his/her ideas.	Learner has used the elements of the visual arts to express his/her ideas with some success.	Learner has expressed is ideas.
<i>Has the learner been able to convey the connection between his/her work and the historical work in the written paper? (Historical Approach)</i>	Learner has effectively explained the connections between his/her work and the historical work, describing examples from both works.	Learner has explained the connection between elements of his/her work and the historical work.	Learner has made a general connection between his/her work and the historical work.	Learner has written about his/her own work.

VISUAL ARTS

Assessment Activity Vignette

Primary Level

Mrs. Isaac is doing a unit on the Native Americans of the Plains and includes a lesson on hide paintings. She would like the learners to see that they can tell their own stories in visual images just as the Native American painters told theirs. The learners study how these paintings were used in their own cultural context. Mrs. Isaac asks students how symbols were used in Native American society to express ideas. (D17). They learn how a warrior might paint a hide to wear as a robe, which represented his most important battles. They also learn how historians painted hides to record events important to the tribe and to keep a visual history.

Mrs. Isaac asks learners to make drawings that tell stories of their own lives. What events will they want to pick? What events are they most proud of? How can they arrange these events to tell a story of their own lives (D5)? Mrs. Isaac decides to have learners decorate wearable T-shirts that visually depict the learners' stories.

Mrs. Isaac asks the learner to tell these stories in written form also. The class then compares their written and visual narratives. Finally, they compare their own stories and the way they have told them to the stories found on the hide paintings (D7).

(See the following page for a sample rubric to be used with this assessment activity.)

Interdisciplinary Connections

Music and Theatre: The music teacher works with Mrs. Isaac to help learners see how storytelling has appeared in many cultures and many art forms. Learners listen to *Peer Gynt* and discuss how characters are created through music and how events in the story are indicated. They watch a video of an animated production. They discuss how characters are created through music and how events in the story are indicated. They watch a video of an animated production. They discuss how characters are created visually and how the music compares to what they see. Learners are asked to think about what kind of music they might use to identify themselves.

Dance: The dance teacher has the learners study traditional Hawaiian hula, which tells stories through movement. Learners make up movements to tell their own stories. Learners do their dances for the group and then discuss what their movements mean.

Goals for Arts Education (Page 5)

Learners will

- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Be able to develop criteria based on knowledge and experience in evaluating their own work and others' creative expressions of work.
- Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
- Solve problems through the visual and performing arts.

Performance Objectives

- Examine a particular work and discuss how form, symbols, techniques, and medium construct meaning. (D17)
- Use symbols from contemporary society to express ideas. (D17)
- Interpret real or imagined events in images. (D5)
- Articulate the way they intend others to respond to their work. (D7)

Assessment Rubric for Visual Arts – Primary Level

Criteria	4 - Advanced	3 - Proficient	2 - Basic	1 - In Progress
<i>Do the learner's choices and arrangements of his/her own stories show an understanding in the historical works? (Cultural/Historical, and Aesthetic Approaches)</i>	Learner's choices and arrangements of his/her own stories show and understanding of sequencing and repetition in Native American images.	Learner chooses events and arranges them to create a story.	Learner creates a single event or a series of unrelated events.	Learner has created an image.
<i>Has the learner chosen his/her images in order to convey something about his/her accomplishment or life history? (Aesthetic Approach)</i>	Learner has chosen important events from his/her own life and related them in a chronological or thematic way.	Learner has created a story using important events from his/her own life.	Learner has illustrated one or two events from his/her life.	Learner has created an illustration.
<i>Has the learner been able to visually expresses his/her ideas? (Technical and Creative Approaches)</i>	Learner has created a visually successful work of art using elements of the visual arts to express his/her ideas effectively.	Learner has created a proficient work of art using elements of the visual arts to express his/her ideas.	Learner has used elements of visual arts to express his/her ideas with some success.	Learner has his ideas.
<i>Has the learner been able to convey a similar understanding of storytelling in his/her written narrative? (Cultural/Historical and Technical, and Creative Approaches)</i>	Learner's written work shows an understanding of sequence and theme.	Learner is able to arrange events in his/her writing to tell a story.	Learner describes pictures rather than writing in story form.	Learner has trouble describing an event.

Portfolio Overview

PORTFOLIO

Assessment Portfolio

What is the purpose of portfolios in arts education assessment?

The arts have traditionally made use of the portfolio concept. Artists in the visual and performing arts collect their ideas, representative artworks, and accomplishments in a portfolio format that serve as a portrait of their artistic growth and achievement. Through portfolio assessment, not only can learners become aware of their growth as artists, but also teachers have the opportunity for self-assessment, documentation of achievement, and program assessment. School renewal challenges educational leaders to continue to explore the idea of the expanded role of portfolios and assessment.

Portfolios can be used for assessment to

- Place learners in the most appropriate course
- Communicate with learners' subsequent teachers
- Provide opportunities for learner self-assessment
- Provide opportunities for group assessment
- Prepare a record of achievements for future use, such as college admission, employment, or alternative credit for coursework

What are the goals for a learner's portfolio?

- To create collections of outstanding, significant and/or personally important work
- To show growth in learning and creative processes
- To document the processes by which the arts are created
- To trace the evolution of one or more projects/products

Assessment Portfolio

What could arts portfolios include?

Portfolios can range from physical folders containing works of art, videos, recordings, and written papers to computer disks that learners are responsible for keeping. It can be kept by a single teacher over the space of a year or serve as a record of the learner's entire educational career. Each teacher, building, and district must make its own choices based on needs, space, and technology. What is most important is that the portfolios become a clear record of learners' growth in the arts.

EXAMPLES OF LEARNERS' WORK OR PERFORMANCE IN THE ARTS

- Visual Arts - slides, actual works of art, digitized images, record of exhibitions
- Music - recordings, compositions, records of performances
- Dance - video, records of performances, photographs
- Theatre - video, records of performances, directing, stage or costume design, photographs

EXAMPLES OF LEARNERS' RESPONSES TO WORKS OF ART

- Written interpretations and evaluations of students' own works and the works of others. (Some of these should be tied directly to examples of the learners' works. These should serve as evidence of the learners' ability in perceiving, interpreting, evaluating, and making connections to works of art.)

RECORD OF LEARNER INVOLVEMENT IN THE ARTS

- Listing of exhibitions and performances attended
- Listing of learner involvement with community arts organizations

EXAMPLES OF LEARNERS' REFLECTIONS ON THEIR OWN GROWTH IN THE ARTS

- Written self-evaluation of learners' portfolios
(How to do their works show a growth in understanding, in technical skill, in involvement?
How do the learners assess their own growth in the arts?)

EXAMPLES OF TEACHER ASSESSMENT

- Teacher commentary on specific portfolio works and/or performances that reflect learners' growth and progress.

What basic decisions need to be addressed in portfolio design?

- What is the purpose of the portfolio?
- What artifacts will be used for documentation?
- What role do teachers and students have in the selection of artifacts?
- What portion of the portfolio should be standardized?
- What is assessed and who is responsible?
- How many and what kinds of artifacts are necessary to provide the desired information?
- By what criteria will entries and/or bodies of work be assessed?
(Can you accommodate the demonstrated expertise, ranging from high quality novice pieces to poor quality expert pieces?)

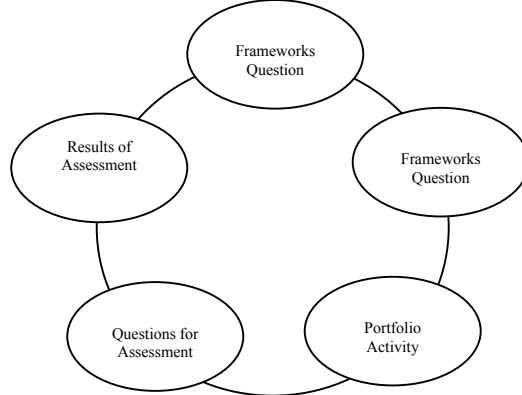
HOW DOES FRAMEWORKS CONTRIBUTE TO PORTFOLIO ASSESSMENT DESIGN?

The following illustrates a process for portfolio assessment design that includes important Frameworks components:

PORTFOLIOS: Begin with a physical work that is either completed or in progress. The work may be a performance or a work of art. It can be created or re-created by the student, or it may be a reaction to a work created by someone else. It may also include reflective journal writing during the work's creation or reflections upon its completion. The Frameworks document will help the teacher create ongoing questions to stimulate reflective thinking. The insight of the process and product is revealed through student reflection. Using this basic idea, the following steps may be used to create a portfolio piece.

	DANCE (G5)	THEATRE (G17)
Begin with a Portfolio Activity:	Learners record self-choreographed dances based on Alvin Ailey's <i>Revelations</i> on videotape and present their works to an audience. They then write a review and self-assess their own work. The videotape and written review become part of the learners' portfolios.	Learners have decided to do a production of <i>Romeo and Juliet</i> . The production is taped on video and used for self-assessment. After watching the video, the learners view a professional performance or videotape of <i>Romeo and Juliet</i> and discuss and rework their own production. The videotape and written review become part of the learners' portfolios.
The work has been created to respond to the following PERFORMANCE OBJECTIVES:	(Found on page A22) Learners will <ul style="list-style-type: none"> Analyze how meaning is conveyed by movement. Change the meaning of a dance by changing the environment. Create a dance that relates to a celebration or ceremony and discuss its meaning. 	(Found on page B4) Learners will <ul style="list-style-type: none"> Demonstrate knowledge of a technical vocabulary and basic information about the theatre. Recognize/demonstrate skills of performance and production.
The performance objectives reveal responses to the FRAMEWORKS QUESTION: *	(Found on page A22) How does dance convey meaning?	(Found on page B2) What basic components are needed to appreciate and participate in a theatre event.

Question for Assessment: Assessment questions may be developed by teachers or students and related to original questions in the Frameworks document. These questions help to reveal the criteria and indicators and assessment. In order to be valid, teachers need to make the performance task consistent as well as to develop indicators for achievement.



MUSIC (G22)	VISUAL ARTS (G31)
The learners listen to a variety of compositions imitating natural sounds. They are asked to create at least five natural sounds using their own voices and the musical instruments available in the classroom. Learning will then write several descriptors or orally describe the sound they heard or created. The oral and written descriptions become part of the learners' portfolios.	After studying Egyptian art and the connections to their own lives, the learners are asked to pick some aspects of Egyptian art and create their own work of art that updates these characteristics to their own lives and art making styles. They write about which characteristics of Egyptian art they have chosen to work with and how their works reinterpret those characteristics. The written works become part of the learners' portfolios.
(Found on page C23) Learners will <ul style="list-style-type: none"> • Demonstrate their responses to a piece of music through movement/illustration. • Demonstrate their responses to a piece of music through verbalization/writing. • Identify feelings generated by the music. 	(Found on pageD194) Learners will <ul style="list-style-type: none"> • Give examples and discuss works of art that affirm or challenge societal or personal values. • Express personal emotions, ideas, and opinions through art. • Discuss and give examples of what can be learned about the values of another culture through its art.
(Found on page C3) How are the senses involved in responding to music?	(Found on page D2) How does art relate to life?

Questions for assessment relate to the original question in the Frameworks document (e.g., cell A22) as well as to the performance objectives. Responses to questions, other writing and choreographic works collected should show growth in learners' thinking, maturity, and learning. Learners and teachers become partners in developing the contents of the portfolio. The materials collected assist learners to understand the process of their learning through reflection. By going through this process, they move to new levels of understanding and growth.

To make this assessment valid, this question and similar questions should be answered by the individual learner (self-assessment), all learners involved in the activity (Group assessment), and by the teacher (program assessment).

Results of Assessment: Assessment is a process. The answers to assessment questions complete the link in the assessment process. Assessment results may also serve as a basis for continued learning.

Assessment Portfolio

WHAT DOES A PORTFOLIO LOOK LIKE AT THE STATE LEVEL?

The following model is an example of authentic assessment of a visual arts portfolio. The model guides the learners through the process of evaluating their own work. The learners are led through a series of questions about their own work and the work of a chosen artist. Through responses and the artwork created, the learners demonstrate thought processes as well as artistic achievement.

This model was designed by the Prairie Visions Assessment project for Prairie Visions: The Nebraska Consortium for Discipline-based Art Education. The model was inspired by the work of a young student, Jeremy, and his commitment to collecting a portfolio of his work and his drive to transform his artwork to a higher level.

A Vignette about a Child's Contribution to DBAE Assessment

By Brent Wilson

In an interactive network, everyone has an opportunity to influence the system - even students. This was certainly the case in the Prairie Visions DBAE institute. When Jeremy Emerson was a student in Linda Freye's second grade classroom at Lost Creek Elementary School in Columbus, Nebraska, one of his crayon drawings, of a stand of trees through whose trunks one could see a train passing in the distance, was selected to be exhibited at the State Department of Education during the Month of March. Jean Detlefsen, the Columbus Public Schools' DBAE coordinator met Jeremy at an open house at the Department and talked with him about his drawing. As he told us later "That's why I remembered it so well." After the exhibition, Jeremy's drawing was returned to his art portfolio. In third grade, Jeremy was taught by Barb Friesth and in fourth grade by Marilyn Lamb. During both years he continued to add to his portfolio. Near the end of fourth grade, Jeremy and some of his fellow students were invited to present and discuss their portfolios in an evaluation session at which Jean Detlefsen was present. As Jeremy laid out his works, Ms. Detlefsen was puzzled because the drawing she remembered from the Department and he had said at the time, "I can do better."

Jean Detlefsen, who served as a member of the Prairie Visions student assessment team, told us, "I kept thinking about how an elementary student had intuitively worked like artists work. Artists visit the same subject matter over and over again, they work in a series, they learn, and they play out what they have learned in a second artwork...I tied my experiences (with high school students' portfolios) together with what Jeremy had taught me about elementary students and

Assessment Portfolio

tried out my theory on colleagues.” Subsequently, the assessment team developed a portfolio exercise based on Jeremy’s process. Now, throughout Nebraska, Prairie Visions students (1) select an artwork from their portfolio, (2) select and study the work of an artist, (3) decide how the artist’s work informs their artwork and “suggests” ways that they might revise it, (4) make a second version, and (5) write about the artist’s work, what they have learned from the artist, and the way the study of another’s work influenced their artwork-the very process that Jeremy arrived at by himself.

ASSESSMENT OF ACHIEVEMENT
IN DISCIPLINE-BASED ART EDUCATION



ART PRODUCTION PORTFOLIO BOOKLET

To the Student:

The project you are about to begin is meant to be a process for learning. Your ideas and observations are important in this activity. The project is designed to take place during three or more class periods. In Part One, you will be asked to select a piece of art work you have already made and to answer some questions about it. You will also choose one of four art works to study; you will read about the work and the artist; and then you will start to make some connections between your own work and that of the artist. In Part Two, you will transform your work by using ideas you learned from studying the other work and the artist who made it. In Part Three, you have a chance to tell about your new work.

Part ONE: Studying Works of Art

Artists learn from studying their own work and the work of other artists. By doing this, their ideas keep improving and changing. This project will help you to

- think about one of your own finished pieces of art,
- learn about an art work by a well-known artist,
- and then create a new work that brings together the best ideas from your study.

Step A. Student Portfolio

You have kept a portfolio of your work for art classes this past term. Select your favorite art work from this portfolio and put it on your desk.

• Go on to the next page •

Page 1

Step B. Study of Art Work and Artist

Find the sheet of art reproductions and the sheet with information about them. From the four images provided, select one artist's work to study.

7. Why did you select this work?

8. A display label for the artist's work would read:

ARTIST: _____
YEAR MADE: _____
TITLE OF WORK: _____
MATERIALS: _____

9. What is the meaning of this art work (subject, theme or idea)?

10. Describe what you see in the artist's painting that makes it successful.

11. How did the artist's life experiences influence this work?

12. What have you learned about the artist's work?

• Go on to Step C •

Page 3

1. Tell why you selected this work. (If you only have one work to choose from, check here ____ and move on to the next question.)

2. A display label for your favorite work would read:

ARTIST: _____
GRADE LEVEL: _____
TITLE OF WORK: _____
MATERIALS: _____

3. About how much time did you spend making this work? _____ hour(s) of class time
_____ hour(s) outside of class

4. What is the meaning of your art work (subject, theme or idea)?

5. Describe at least three things that make your art work successful.

6. How does your art relate to your life?

Page 2

• Go on to Step B •

Step C. Making Connections

You are going to create a new work. Go back to read what you wrote about your own art work and that of the artist you studied. Think about ways you could use what you learned. Think about ways you could transform your work. Talk about your ideas with others.

Use the following questions to help you plan your new work:

- **PROCESS: Decisions I Am Making.**
What new ideas can I try?
How can I connect my ideas and the artist's ideas to make something new?

- **EXPRESSION:**
What am I trying to say?
What is the message I want my viewers to experience?

- **FORM: What I Am Making**
What will my new work look like?
How will I combine ideas, materials, subject matter and style to show what I am trying to say?
How large will it be? (Consider what you want it to be and the time you have for making it.)

YOU ARE ENCOURAGED TO CONTINUE THINKING ABOUT THIS,
TO TALK ABOUT YOUR IDEAS WITH OTHERS,
AND TO ADD ON TO WHAT YOU WROTE.

◦ STOP ◦

Page 4

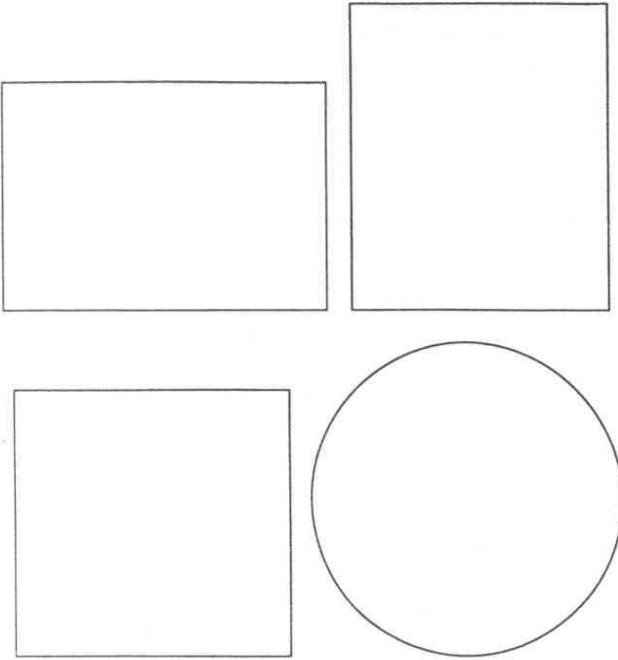
PART TWO: Creating a New Art Work

Directions: Put these two items on your desk:

1. the art work you selected from your portfolio,
2. the page of art reproductions.

Take a moment to look at the two works in front of you. Remember what you learned last time from studying these two works and go over what you wrote on page 4. Begin to make your new art work today, building on your new ideas.

You may use the spaces below to make notes or sketches about your new ideas.



Page 5

Part THREE: Telling About Your New Work

Step A: Preparing Art Work for Exhibit

1. Suppose you are a member of a group of artists who are getting ready to open an exhibit of their most recent work. The exhibit will include both of the works you have used for this project.

A display label for your new work would read:

ARTIST: _____
TITLE OF WORK: _____
MATERIALS: _____

TIME SPENT: _____ hour(s) of class time
_____ hour(s) outside of class time

2. You are writing an explanation of your art for people to read when they look at your new work. Sometimes artists write about the materials they chose or special techniques they used. They might mention other artists who influenced them. They could explain the ideas their work contains and how their art has changed over time.

In the space below, tell about the most important ideas you want others to know about your work.

• Go on to the next page. •

Page 6

Step B: Talking With Others About Your Art

At the exhibit, a reporter is waiting to interview you about your work. The reporter asks the following questions:

- a. Look at your original art work and your new art work. Is the meaning the same? Tell why or why not?

- b. What do you think is the most important decision(s) you made to transform the work you made for this exhibit? Tell why.

• Go on to the next page •

Page 7

- c. How did your materials and the way you used them help to express your ideas?

- d. Do you believe your new art work is successful? Tell why or why not.

◦ STOP ◦

Page 8

Assessment Portfolio

WHAT DOES A PORTFOLIO LOOK LIKE AT THE DISTRICT LEVEL?

School: Westside (District 66)

Contact Persons: David Moore
Roger Groth
Diane Murphy

What is the motivation for using PORTFOLIO ASSESSMENT?

From the Administrator's point of view:

It provides the necessary validation of required graduation proficiencies.

...the Instructor's:

It confirms through hands-on proof the progress and abilities of the students.

...the Student's:

It encourages the production of quality creative work for each semester for every course and enhances self-esteem through feedback and validation of that creativity. It confirms the value of course work in the arts.

What is the story of PORTFOLIO ASSESSMENT in your classroom?

Because of new graduation requirements, which include the creative, expressive area, portfolios are now used as a means of academic validation throughout the entire school. Beginning with freshmen, another year will be added until all four years of high school are covered. Currently, we are in our second year.

Vignette of the Process and Product - a picture of what is collected and how it is collected and managed.

A central facility houses a permanent portfolio for each student. Videotapes and audiotapes are collected throughout the semester. Teacher and student self evaluation forms are used as a guide for all principles, skills, and behaviors that need to be learned and taught.

PORTFOLIO

Assessment Portfolio

ADDRESSING THE CONCERNS -

CONCERNS

Difficulties are presented by time constraints and tremendous amount of bookkeeping for large number of students.

What will happen to all of this material?

Does anyone else want to see material?

The need for quality equipment is a major challenge for many schools.

POSSIBLE SOLUTIONS

Teacher will have to develop organizational techniques that speed up the process and have the learners audio and videotape themselves during the school year. Large group audio/videotaping may be a solution.

Give it to the students upon graduation.

Perhaps scholarship committees, admissions officials, and employers will want to see this material.

Educational Service Units and other schools are resources for equipment. Special fundraisers are another possibility.

How does Portfolio Assessment fit into other assessment design?

As a final assessment of a product, it is valid. It is only one of various forms of assessment used. It should help lead to an authentic assessment. It guides course material and what is to be taught.

Personal observations and recommendations about assessment:

It is very difficult to keep records and provide individual audio and videotapes for large numbers of students. It is still in the experimental, trial-and-error stage and needs constant revision. The more the student is involved in developing criteria and self-assessment, the more meaningful it becomes.

Assessment Portfolio

WHAT CAN A CLASSROOM PORTFOLIO LOOK LIKE?

School: Cozad Middle School and High School

Contact Persons: Thomas Wilde

What is the motivation for using PORTFOLIO ASSESSMENT?

From the Administrator's point of view:

It allows for writing across the curriculum.

...the Instructor's:

It gives the instructor more opportunity to gauge the progress of the student. It also enhances the feeling of the classroom, creating an air of respect for the relevancy of the subject and an understanding of the actual amount of information covered.

...the Student's:

It provides a record of the students' best work and an outlet for the expression of critical thinking skills. It also demonstrates organizational skills than can benefit students who are applying for music scholarships in upper education.

What is the story of PORTFOLIO ASSESSMENT in your classroom?

Since my first year of teaching six years ago, I have had difficulty getting students to bring pencils to class for marking in their music. I realized it was because pencils were not used on a regular basis, resulting in students perceiving that they could get by most of the time without writing in class. I concluded that if I wanted them to come to class prepared, I would have to have them writing on a more regular basis. Thus, a need was created to have more writing. This also combined with a renewed interest in demonstration of critical thinking skills on my part as an educator.

My first conclusion was to have essay tests and quizzes, but in an elective class, this can mean a serious decline in enrollment. During the Frameworks symposium, the idea of portfolio assessment was mentioned, but not in a very detailed manner. The basic premise that attracted me was that students would be doing more writing without the feeling that they were being tested. I had thought all summer about how I could use portfolios in my classroom when finally I read an article by Glenn Nierman concerning portfolio assessment. This article gave me a wealth of ideas on how I could design a system that could be used in my own school. It also showed how my students could cultivate a more focused attitude about singing by using the portfolio to document their performances and keep track of information.

PORTFOLIO

Assessment Portfolio

I started this year (1995-1996) by having the students bring notebooks for portfolios and explained the process that we would be embarking on. I let them know that portfolios were simply a record of concepts, information, and repertoire. I made it part of their grades to compile information and gave deadlines for completion of categories. Now, whenever I have some historical information or new terminology, I simply say, "Get out your portfolios." They do enough writing in my class to know that if they are not prepared with portfolios and pencils, their grades will suffer.

Vignette of the Process and Product - a picture of what is collected and how it is collected and managed.

Students all have slots where they keep their music in a packet along with a pencil. In the same slot they also keep a spiral notebook (or folder with paper) which serves as their portfolio. When they enter the room, they pick up both their portfolios and their music packets. I give the students a list of categories that their portfolios will contain. Examples of categories that we are using are:

- 1) A list of choral repertoire (with the composer's or arranger's name)
- 2) A list of solo or small group repertoire
- 3) Singing techniques learned in class (usually covered in warm-ups)
- 4) Critiques of their own choral performances
- 5) Critiques of concerts they attend
- 6) Programs or ticket stubs from concerts or recitals
- 7) A glossary of musical terminology
- 8) A list of music eras and distinguishing characteristics of studied eras
- 9) Original compositions either written or taped
- 10) Biographies of well-known composers
- 11) Video or audiotapes of performances

Students put the name of a selected category at the top of a page and fill in what they learn as we progress through the year. They will skip a few pages to start a new category, leaving room to write what they learn. Each quarter, their grades are determined as 50% singing participation, 25% class conduct, and 25% portfolio. (If a student chooses not to keep a portfolio, they cannot get a grade higher than a "C".) Portfolios are collected and reviewed by me, usually every 4-5 weeks. Each category they write in or update is worth up to 5 points. From time to time, I have individual students sit down at a computer in the classroom and enter their categories into a file they have created for themselves. They update and save this information throughout the year. At the end of the year, I will print out this information so they can take it with them if they are graduating or just keep it if they are not. We will save these files for further updating if students enroll again. The final goal is to have a report of the concepts learned along with performances documented. I emphasize that this information does not have to be learned in my classroom. It can be information they learned on their own or in previous music classes.

Assessment Portfolio

ADDRESSING THE CONCERNS -**CONCERNS**

How many points to award for poor quality work?

It is too time consuming.

POSSIBLE SOLUTIONS

This is a judgment call that the teachers must make on their own. If standards are too high, quality may have to be overlooked to encourage the student to keep writing.

Yes, it is time consuming, but most of the work can be accomplished each checking period in a working weekend. It is my contention that for students to take my class as seriously as other teachers' classes, I must be willing to do the paperwork like other teachers.

Personal observations and recommendations about assessment:

In my school, music is viewed more at an entertainment than an art. I must move slowly and gradually with my portfolio assessment and keep it friendly. I am hoping to initiate change in this perception, partly through the use of portfolios. In many cases, the students' portfolios are not what I had hoped. Only a few conscientious and industrious students are producing the product I am looking for. I plan to keep these portfolios as examples of what my students should be shooting for. At present, they are not really sure what I am looking for because of a lack of a model. I recommend keeping progress in mind rather than perfection.

